THE

Theatrical Observer.

AND

Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice.*"

No. 73. *Monday, Jan.* 28, 1822. *Price* 1*d.*

COVENT GARDEN.

We think that we may venture to assert, that this Theatre has not been better attended on any night since the commencement of the present season, than it was on Saturday evening. The Boxes were full; the Pit, previous to the hour of half-price, was likewise filled; and the Galleries, if not crowded, were extremely well attended. The play of the *Tempest*, as altered by Dryden, was the chief performance of the evening. The principal female characters, *Dorinda* and *Miranda*, are as delicate and natural pictures of the infancy of social prejudice, and the first dawning blushes of nature's "*heart* of *hearts*," as ever were pourtrayed; nor did they lose the least portion of their charms by the more active delineations of Miss Stephens and Miss Hallande. By a policy rather inconsistent as regards the *music* allotted to those individuals, the part in which vocal talent was most prominent and requisite, was assigned to Miss *Hallande*, and in the course of the play. Miss *Stephens* sang (if we rightly recollect) but *one* air. With regard to the *acting* of the characters, it was equally and admirably sustained by *both*; but, though Miss Hallande sang with much power and effect, and was most deserving of the tumultuous encore which attended the song of "*The youth that I loved so dearly*," we believe *we* are not *singular* in our opinion that Miss Stephens was more adequate to create a higher sentiment of delight. The *echo* duet was sweetly sung and repeated. We do not think Mr. Young's *Prospero* by any means a happy performance, This gentleman looked well, and with much emphasis and beauty delivered some of the passages; but in the energetic parts, it was declamation without feeling. We missed Mr. Emery.

DRURY LANE.

On Saturday evening a numerous and genteel audience were attracted by the Tragedy of *Othello*, and the revived musical entertainment of *Paul and Virginia*. In the tragedy, Mr. Cooper played the *Moor*, and Mr. Kean, *Iago* for "the last time." Of Mr. Cooper's performance we have to say that it was far more successful than we could have expected—he in general shewed that he

thoroughly understood the part, and he often gave proofs of considerable skill and correctness in its delineation; yet it was seldom more than a bold *outline*. He did not, as Mr. Kean does, lead us on by a consistency of powerful genius that keeps the attention fixed and admiring. He was greatly applauded. Mr. KEAN's *Iago*, is not a representation that we can much repine at not seeing again—although excellent, it gave him not full opportunity of displaying his peculiar talents.

Mrs. WEST's *Desdemona*, was all that could be wished; and Mrs. EGERTON's *Emilia*, possessed its usual force.

Paul and Virginia has been got up in a highly pleasing manner; the sweet music delightfully sung, and the appropriate scenery finely executed, gave great satisfaction. The opening duet between Madame Vestris as *Paul*, and Miss Povey as *Virginia*, was encored—as was the mocking bird song by Miss Cubitt as *Jacintha*. Mrs. Bland as *Mary*, and Mr. Knight as her husband *Dominique*, were an amusing little couple.

THE ITALIAN OPERA HOUSE.

The Opera entitled *Il Barone di Dolsheim*, was repeated on Saturday to a very brilliant House. The plot of this piece we gave in our last remarks on this Theatre. *Signor Cartoni* as *Frederick*, supported the celebrity he acquired in that part on his debut, and performs the character with much truth and spirit, pourtraying the peculiarities of the old disciplinarian with the happiest effect. *Signor Cartoni's* voice of the *baritono* style, is possessed of fluency and depth, marked by much cultivation. *Ambrogetti* as *Brandt* the corporal, was admirable: and though sometimes expressing an exuberance of vivacity beyond the bounds of the character, he did it with such humor that the hearty laugh dispelled the grave thoughts of criticism. The part of *Batilde* does not afford much scope for the powers of *Signora Coradori*. *Madame Camporese* as *Amalia*, displayed a mellowness of sentiment and feeling which powerfully affected those around; in the solo of *In quel cor*, and the piece which follows—*Forga non han le lagrime*, she sang with great spirit and taste. The quartett, *Cielo! il mio labro*, was exquisitely sung. This Opera is by *G. Pacini*, and though much of the music is borrowed, particularly from *Rossini*, it is extremely delightful.

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Theatre Royal, Drury Lane.

This Evening will be performed (1st. time) a New Tragedy entitled

Owen, Prince of Powys;

Or, Welsh Feuds.

The Principal Characters by

Mr. KEAN, Mr. COOPER, Mr. PENLEY
Mr. BARNARD, Mr. POPE, Mr. FOOTE,
Mr. POWELL, Mr. BROMLEY,
Mr. THOMPSON, Mr. WILLMOTT, and
Miss EDMISTON,

In Act II. An ODE.

Composed by Sir John STEVENSON
The Bards, Messrs Gibbon, Dobbs, Randall, &c &c.

To conclude with the Entertainment of

Paul and Virginia.

Paul, Madame VESTRIS.
Alambra, Miss COPELAND, Dominique, Mr. KNIGHT,
Captain Tropic, Mr. GATTIE, Don Antonio, Mr. PENLEY.
Diego, Mr. WILLMOTT, Sebastian, Mr. HUGHES,
Sailor, Mr. Howell, Captain of the Guard, Mr. Gibbon.
Officer, Mr. Webster.
Virginia, Miss POVEY,
Jacintha, Miss CUBITT, Mary, Mrs. BLAND.
In Act II. *A DANCE by Miss TREE,*

To-morrow, A Tragedy, with Paul and Virginia.
On Wednesday, There will be no performace.
On Thursday, The Pirate, with the Liar, and the Coronation.

Theatre Royal, Covent Garden.

This Evening will be performed the Tragedy of

Romeo and Juliet.

Prince Escalus, Mr. CLAREMONT, Paris, Mr. HORREBOW,
Montague, Mr. HUNT, Capulet, Mr. EGERTON,
Romeo, Mr. MACREADY,
Mercutio, Mr. JONES, Benvolio, Mr. JEFFERIES.
Tybalt, Mr. CONNOR, Friar Laurence, Mr. CHAPMAN,
Friar John, Mr. CRUMPTON, Apothecary, Mr. KING.
Page, Master C. Parsloe, Balthasar, Mr. Mears.
Abram, Mr. Heath, Samson, Mr. Atkins,
Gregory, Mr. Norris, Peter, Mr. Barnes.

Lady Capulet, Mrs. STERLING, Nurse, Mrs. DAVENPORT,
Juliet, Miss F. BRUNTON, (her 2nd. appearance here.)

To conclude with, a Grand, and Comic Pantomime,

Harlequin & Mother Bunch ;
Or, the Yellow Dwarf.

Succession of the Scenery.

THE ENTRANCE to the PALACE OF THE KING of the GOLD MINES.

THE SANDY DESERT,

In the midst of which grows the ORANGE TREE.

THE CHAMBER OF THE PRINCESS.

THE NUPTIAL HALL.

THE CASTLE OF POLISHED STEEL.

The Garden of the Castle. The Sea Port of Golconda.

VIEW FROM MARGATE PIER. STEAM PACKET.

Billingsgate, London Bridge, and the Pool. A Street in London.

OUTSIDE OF WESTMINSTER HALL.

Inside of the Court of King's Bench. Blackheath, near London.

JOHNNY GILPIN's HOUSE, CHEAPSIDE.

The Turnpike-House—Stamford-Hill—The Bell at Edmonton—The Rotunda of the Bank of England.

THE PALACE OF THE KING OF THE GOLD MINES.

To-morrow, The Exile, On Wednesday will be performed a Grand Selection of Sacred Music. On Thursday, The Tempest.